

## CITY NOTES.

**Miss Bertha Bauer** gave a musicale at her residence on Olive street.

A New Year's gift for your friend—a year's subscription to the REVIEW.

Carl Froehlich has resigned the directorship of the Socialer Saengerchor.

**Miss Julia Vollmar** sang "My Star," by Cooper, at a recent musicale, and was warmly received. She has a very acceptable and sympathetic voice.

**White**—Mr. G. R. White goes from the Second Baptist to the Pilgrim Church.

**Pommer**—W. H. Pommer has issued "Songs of the Sun," for alto or bass voice.

**Amelia and Otto Sasser**, two of Miss Ch. Hax Rosatti's pupils, sang with great success at Social Turner Hall, the 23rd inst.

**Mr. J. J. Voellmecke** was unanimously re-elected musical director of the Nord St. Louis Bundes Chor.

**Tamblyn**—Mrs. Wm. Tamblyn, of Pine Street, entertained the S. I. Musical Club—one of the most taking numbers being "Merrily I Roam"—song by Schleiffarth.

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**Removed**—Schaar Bros., fine stationers, 629 Olive, will remove to elegant quarters at 1000 Olive street.

No change is made in the choirs of the church of the Holy Communion or the Second Presbyterian church.

**At Christ Church Cathedral** the first part of the oratorio "Creation" will be given the first Sunday in February.

**Bahnsen**—Mr. T. Bahnsen, the manufacturer, is justly proud of the success of his piano. The awards it has received and the high commendations of purchasers are very gratifying.

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**Shepherd**—Mrs. J. A. Shepherd has been chosen president of the One O'clock Musical Club. It meets every Wednesday.

**Mr. D. James McDonald**, who was the organist at St. George's last year, has been engaged by the Union M. E. Church.

**Mr. A. G. Kissell**, the former organist at the Immaculate Conception, has been engaged by St. John's Catholic Church.

The members of the Harmonie Saengerbund presented Joseph Goepfert, their leader, with a handsome director's baton and a gold-headed cane.

**Coffey**—Misses Lola and Nannie Coffey played the "Our Boys" duet with great dash and effect at St. Kevin's church entertainment held at Uhrig's Cave.

**Brought to Time**—Roscoe Warren Lucy was the recipient of a magnificent gold watch presented by his pupils in recognition of his grateful professional services.

**Wiseman**—Mrs. George Wiseman sang at the entertainment of Mrs. F. W. Humphrey. Her rendition of the "Rock of Ages" brought tears to the eyes of every one present.

**Christ Church**—Christ Church choir, under the direction of Mr. Wayman McCreery, will be made up of fifty voices, the principals being Master Miller, soprano, Master W. Wood, alto, Wayman McCreery, tenor, and Mr. Black, basso.

**Miss Celia Callahan**, daughter of Jailer Callahan, and Miss Clara Auffmagle, have been highly praised for their good piano playing. They are advanced pupils of Miss Carrie Vollmar.

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# MUSICAL REVIEW

FICHES CO. ST. L.

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THE publishers are more than gratified to learn by hundreds of letters sent them, that the change they made in the REVIEW, making it an almost exclusively musical paper, is appreciated and endorsed by its patrons. As many letters especially compliment the January REVIEW as an extra holiday number, they wish to inform all herewith, that the January number was not an extra holiday number. Each and every number of the REVIEW, hereafter, will be as large, if not even larger. Every number will contain \$6.50 worth of music—the choicest instrumental pieces, studies, piano duets, songs, vocal duets, etc., worth during the year \$75.00, and can be had for the little sum of only \$2.00.

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The March number will contain the following choice pieces:

## PIANO SOLOS.

1. LOESCHHORN, A. Op. 84, Studies, Book III,  
Containing 14 Studies.

2. WAGNER-BRASSIN. Feuerzauber (Magic  
Fire) aus Richard Wagner's Walküre.

KROEGER, E. R. Danses Caractéristiques,  
Op. 22.

3. No. I. Danse Espagnol.

4. No. II. Danse Negre.

5. No. III. Danse Sicilienne.

6. SIDUS, CARL. Op. 204. On Halloween.

7. KUNKEL, JACOB. German's Triumphal  
March, Edition de Salon.

## PIANO DUET.

8. SCHUERMANN, A. P. Night Blooming Cereus,  
Polka Brillante.

## SONGS.

9. TOSTI, F. P. Bid me Good-bye and Go.  
(Sag' mir Lebewohl und geh').

10. BISHOP, H. Lo! here the gentle Lark.  
(Horst Du der Lerche Lied)?

## REVIEW OF CONCERTS.

**Mendelssohn Quintette Club**—The Second Concert of the Mendelssohn Quintette Club took place on the evening of the 14th inst., and was well attended. The programme was excellent, and was thoroughly enjoyed by the audience. The club rendered Mozart's flat Quartette (not Beethoven's, as was erroneously stated on the programme,) with vigor and brilliancy and with true fidelity to the composer's conception. Cherubini's delicate Scherzo from the Second Quartette was a welcome number, and Klughardt's G minor Quintette—a work revealing excellent workmanship, musicianly throughout—closed the concert. Mrs. A. D. Cunningham was in splendid voice and her selections (the aria from Mozart's "Figaro" and songs by Reinicke and Mochring) were indeed finely sung. Mr. George Heerich contributed not a little to the success of the concert in his rendition of Sarasate's "Faust" fantasia, which was most enthusiastically received. The Mendelssohns are doing unusually praiseworthy work this season, which is certainly most appreciated by the subscribers to these concerts.

**Musical Union**—The second concert of the Musical Union, under the direction of A. Waldauer, Jan. 17th, drew a large and appreciative audience. The numbers rendered by the orchestra were of a light character, with the exception of Volkmann's overture "Richard III," and were well calculated to please a promiscuous audience. Mr. Waldauer deserves great credit for his conscientious attention to detail work in the development of the themes in the overture to Richard III, describing the tent scene, the battle, and Richard's death; the most subtle shadings were brought out in a thoroughly artistic manner. The soloists of the evening were Mr. Carl Faelten and Mrs. E. Huntington-Henkle. Mr. Faelten is a finished artist, excelling in delicacy of execution rather than force. Two of the compositions performed by him were from "Kunkel's Royal Edition," Chopin's 3rd Ballade in A flat and Liszt's Polonaise in E with new cadenza. Mr. Faelten made many warm friends, who will be pleased to hear him again. The piano used by Mr. Faelten was a magnificent Knabe Concert Grand. Mrs. E. Huntington-Henkle sang, in a pleasing manner, two songs. The aria from Faust was, however, entirely unsuited to her voice, which is a mezzo-soprano, obliging her to change all the passages that demanded the high B.

The next concert of the Musical Union will take place February 21st.

**Franklin Council**—This Council, No. 5, L. of H., gave its annual complimentary concert at Liederkranz Hall, Jan. 19th, to a full and select attendance. The programme varied, embracing some of our finest local talent. Mr. Frank Geeks, Jr., rendered a violin solo, "Fantasie Militaire" by Leonhard, with clearness of phrasing and brilliant execution; he firmly declined a demand for an encore. Mrs. Georgia Lee Cunningham greatly enhanced the attraction of the programme, singing "Regnava nel Silenzio," Donizetti, with encore, and "Close to the Threshold," Parker, in a sweet and impressive way; her vocalization and color is superb, nothing less. She had the perfect accompaniments of Mr. L. Hammerstein. The Male Quartette scarcely passed muster. The stage is a risky place to trust to luck, and when a tenor can hardly "get there" he ought to skim lower, to the greater comfort of his hearers. It is unpleasant to call attention to such a fact, and yet an encore was exacted while the favorite movements of Beethoven were but indifferently received.

One of the features of the evening was the piano duet, "On Blooming Meadows," waltz, Rive-King, by Mignon Shattinger and Adelaide Kunkel. The young misses, dressed with rich and exquisite taste were the very pictures of loveliness, and were heard with profound attention. The piece is a gem—sweetly irresistible—and calls for quite advanced and good work; but they were heart and soul together, and drew out its graceful phrases and delicate modulations with a really surprising intelligence. They unfolded a wonderfully neat and finished technique, and a purity of touch that is acquired only from the most painstaking and masterly teaching. They could stand beside professionals of twice their years and not suffer a whit. Mignon Shattinger is the daughter of A. Shattinger, the Broadway music dealer and one of the most earnest workers in the Council. Adelaide Kunkel is a daughter of the lamented Jacob Kunkel, who was known the world over, as an artist of the very highest rank, with a style of playing characterized by the rarest and most heart-reaching expression. The future of these young misses will be watched with interest, for it is plain they are in the best of hands. Dr. Chas. Shattinger gave a piano solo, "Nocturne," Op. 28, Meyer-Helmund (Kunkel's Royal Edition) with good finish and true interpretation, and proves he has not lost sight of his enviable attainment. F. Fischer was pleasing in a Bassoon solo, selected from Mendelssohn's "Quatuor," Op. 16, Beethoven, was performed with unfailing precision and fine ensemble by Messrs. Louis Mayer, cello, Frank Geeks, Jr., violin, F. Fisher, viola and Dr. Chas. Shattinger, piano. Master Machacek played "Merry War," Sidus, in capital style, and altogether charmed the audience. The Weber grand was the piano used.

**St. Louis Choral Society**—This organization gave its second concert of the season Thursday evening, Dec. 26th, performing Haendl's master work, the "Messiah." This oratorio has been annually presented by the society in the holiday week, ever since it was organized. The work, taking it all in all, was very even. The chorus, at times, was flat and not quite satisfactory; the reason why it was so, was explained, however, by an officer of the society. He informed us that the whole blame rested upon the abominably large stage, which precludes the possibility of the singers taking the right pitch from the orchestra, and that this evil would continue to exist until the directors of the Exposition hall built a sounding board shell, enclosing the stage, and that in the meantime, no good choral singing could be given. His explanation was perfectly satisfactory, for Mr. Gericke, the great conductor, expressed the same opinion of the stage when he was here with his superb orchestra. He said at the time, that the stage was entirely too large and open for concert purposes, and should

be closed by a shell. The solo work of our home singers was very good. Mr. Allen, with what voice he has, sang his part very intelligibly, and they that could hear him were pleased. Of Mr. Wiseman, we can only say, he was at his best. Being so well known to the St. Louis public, those that were not able to be present can imagine the success he scored. Mrs. Hardy, with her superb voice and method, sang with great sympathy, carrying off the palm for the evening. Her rendition of the aria "He was despised" was given with such warmth and true artistic inspiration, as to fairly captivate the vast audience. Haendl's sublime music was never sung better in St. Louis. Mrs. Moore Lawson, from Cincinnati, has a beautiful high soprano voice, and sang with ease and dash. Her best work was the rendering of "Rejoice," here she displayed to great advantage, her easy method of vocalization. In answer to our query why Miss Juch, at the last concert, sang her aria from "Der Freischuetz" with piano accompaniment, instead of an orchestral accompaniment, and why Mme. Carrasco played without the orchestra, one of the directors of the Choral Society informed us that the artist arrived too late for rehearsal, on the day of the concert, coming at 12 o'clock instead of 9 o'clock A. M. As the members of the orchestra were already tired out by three hours continual work, and the piano was a quarter of a tone too high in pitch, rendering it impossible to play with the orchestra, the change had to be made. That this could not be obviated, no one regretted more than the directors.



MME. LOUISE NATALI.

THE New American Opera Company, under the able management and leadership of Mr. Heinrichs, has just closed an engagement in this city, that proved a success in all respects. The troupe, as a whole, is excellent. The orchestra, (that important but often neglected factor of a good operatic performance) though not very large, is sufficient, and, above all, is handled with consummate skill. The same thing can be said of the chorus. The soloists, all good artists, vie with each other in giving a correct interpretation of their respective roles and not (as is often the case) in trying to make themselves personally conspicuous at the expense of the true proportions of the art-work which they are engaged to properly set forth. All these things together result in a remarkably well-balanced performance which is really artistic and thoroughly enjoyable.

To say that the season just closed was a surprise to St. Louis opera-goers, is to put the facts all too mildly; indeed it was a series of surprises, each succeeding performance seeming to surpass the preceding one in perfection and finish, as each audience surpassed in numbers that of the previous night.

Without in the least detracting from the praise due to the other artists of the troupe, it is certain that the surprise of surprises was the wonderful artistic work done by Mme. Natali, the leading *prima donna* of the company, and the lady whose cheerful countenance serves to brighten this page. Mme. Natali is a St. Louis girl. She began her career on the stage in this city some eight years ago, in light opera, since which time she had not been heard here. At that time, she had had no systematic training for the stage, and, though she exhibited a voice of good quality and exceptional range and sang her parts in a musically manner, her voice lacked somewhat in fullness and her acting was that of a talented amateur. Since then, reports of her great advancement in her chosen profession had, from time to time, reached the ears of her St. Louis acquaintances, but it is as true of St. Louis as of any other place (sometimes we think it even more so) that "a prophet is not without honor save in his own country," and these reports were all taken *cum grano salis* by those who had last known her as only a talented amateur. It was by no

Coming—Moritz Rosenthal, the world-renowned pianist, will be here in February. M. Rosenthal has been heralded as the greatest pianist of our days, the successor of Liszt, and no one should let this opportunity pass without hearing him. To students of the piano, his recital will be of inestimable value.

means an unfriendly audience, but it was certainly one which was disposed to be very critical that Mme. Natali had to face on the opening night in the role of *Leonora* of "The Troubadour." Her first scene assured her a hearing; the second won the good will of the public; the third established her claims to be considered an artist of the first rank. She had won the day and could say with Caesar: "Veni, Vidi, Vici!" Yet there was a lurking doubt whether she could sustain herself; whether her subsequent performances would not prove inferior to the first. Now, it so happened that the second principal soprano was unable to appear before the Saturday matinee and that (more mindful of the manager's interests than *prime donne* usually are) Mme. Natali came to the rescue and sang in seven out of the eight operas given, giving all ample opportunity to judge of her work. On the second night, as *Violetta* "La Traviata," she was more brilliant still. Then followed, in rapid succession "Maritana," "Daughter of the Regiment," "Faust" and "Lucia," in all of which she repeated her successes, passing from *role* to *role* with wonderful versatility, excellent in all. At the last performance, in the

mad scene of "Lucia" the now captivated auditors fairly rose to their feet, and by their numerous and enthusiastic recalls proved to the worthy artist that she was at least unreservedly acknowledged as a prophetess and anointed as a high-priestess of art in her own country.

The question which has so often been asked: "Who is to take the place of the obsolescent glories of the American stage, such as Kellogg, etc.?" To hear Mme. Natali is to have the question answered.

It must not be supposed that Mme. Natali, Topsy-like has "just growed" to what she is now. She has climbed to the height she occupies by means of long and faithful labor. We have said that even at her *début*, when entirely inexperienced, she sang in a musicianly manner. This was because, even then, she was a musician. She had been a pupil of the Messrs. Kunkel, was an able pianist and had a fair knowledge of harmony and composition. She was besides an excellent reader of music. In her recent memoirs, Mme. Marchesi, the famous teacher of *bel canto*, insists upon the fact that the proper study of singing implies, indeed presupposes, the seri-

ous study of the piano and of musical composition. When, therefore, after several years of faithful self-culture Mme. Natali betook herself to Paris for a year's hard practice under the renowned teacher we have just named, she had the necessary foundation of solid musical knowledge which made it possible for her to study usefully, and fully fit herself for the position she now not only occupies but thoroughly fills.

To hear Mme. Natali speak of Mme. Marchesi, on the one hand, and upon the other, to read some of the letters which Mme. Marchesi has written to this country in reference to her pupil, it would puzzle one to determine which admired the other the most. As it is evident that each deserves the praise bestowed upon her by the other, there can be no valid objection to that little "mutual admiration society." With the modesty of true merit, Mme. Natali attributes no small share of her success to her early teachers. One of them has gone to his rest; the other here wishes her all the triumphs which her excellent work deserves.

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against all competitors.

# MOMENTO GIOJOSO.

Morceau Poetique.

Molto vivace.  $\text{d} = 80$ .

Maurice Moszkowski,  
Op. 42. N° 3.

The sheet music features five staves of musical notation for piano. The first four staves are in common time (indicated by a 'C') and the fifth staff is in 3/8 time (indicated by a '3'). The key signature is one flat. Fingerings are indicated above the notes, such as '3 2 1 3 2 1' or 'con spirito.'. Pedaling instructions like 'Ped.', '\*' (dot), and 'Ped. \*' are placed below the bass staff. The music is divided into measures by vertical bar lines. The final measure of the piece concludes with a dynamic 'f' (fortissimo) and a final note marked with a star (\*) at the end of the staff.

*mf*

*marcato.*

*Ped.*

This musical score page shows a melodic line in the upper staff. Fingerings such as 1 2, 3 4, 5, and 1 2 3 4 are indicated above the notes. The dynamic *mf* is at the beginning. The instruction *marcato.* appears below the first measure. The pedal marking *Ped.* is placed under the third measure. The bass staff contains harmonic notes.

This page continues the melodic line. Fingerings like 1 2 3 4, 1 2, 5, and 1 2 3 4 are shown. The dynamic *mf* remains. The instruction *Ped.* is placed under the fourth measure. The bass staff provides harmonic support.

This page features a melodic line with fingerings 5, 1, 3, 2, 5, 1; 1 2 3 4; 1 2, 5; and 1 2 3 4. The dynamic *mf* is present. The instruction *ten.* appears twice. The bass staff is harmonic.

*espressivo.*

*ten.*

*ten.*

*leggiero.*

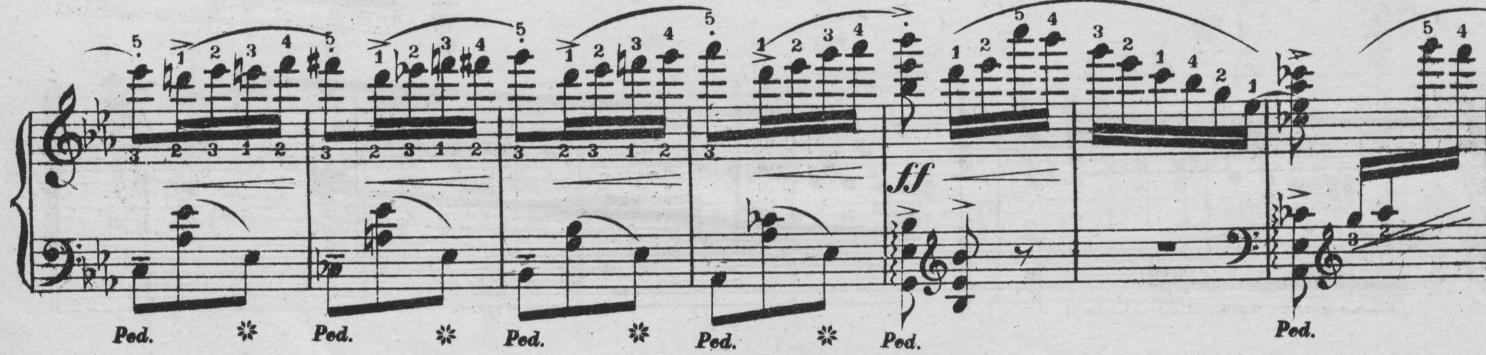
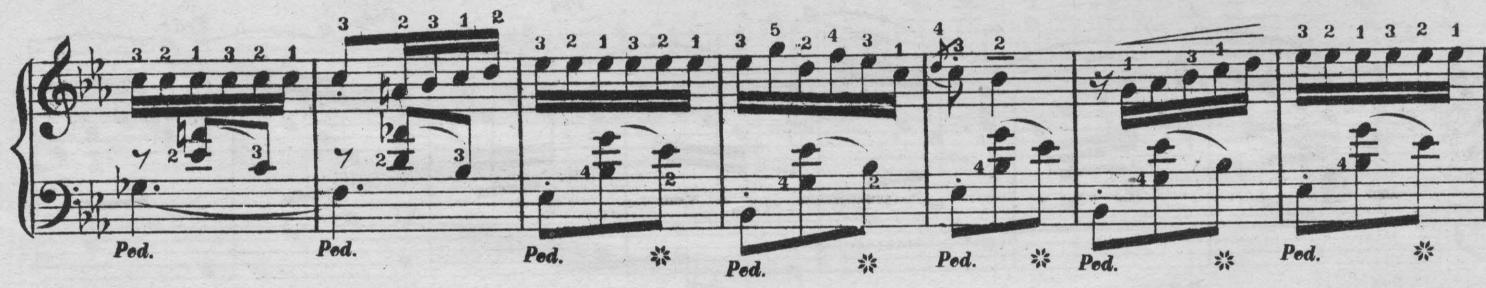
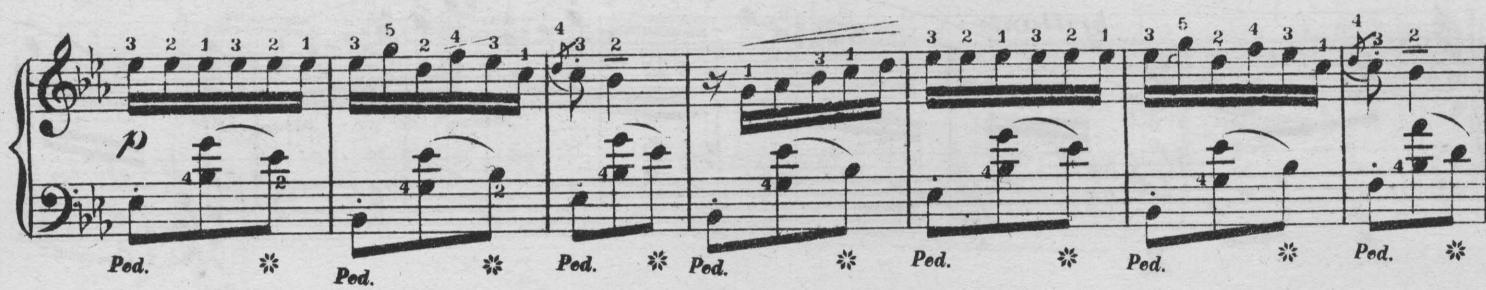
This page includes the instruction *espressivo.*. Fingerings 5, 1, 3, 2, 5, 1; 1 2 3 4; 1 2, 5; and 1 2 3 4 are shown. The dynamic *mf* is maintained. The instruction *ten.* appears twice. The instruction *leggiero.* is at the end. The bass staff is harmonic.

This page shows a melodic line with fingerings 3, 2, 1; 3, 2, 1; 3, 2, 1; 3, 2, 1; 5, r.h.; and 5, 4, 2, 1. The dynamic *mf* is present. The bass staff is harmonic.

This page shows a melodic line with fingerings 5, 4, 3, 2, 1; 3, 2, 1; 3, 2, 1; 3, 2, 1; 5, r.h.; and 5, 4, 2, 1. The dynamic *mf* is present. The bass staff is harmonic.

Piano sheet music consisting of six staves of music. The music is in common time and includes the following elements:

- Staff 1:** Shows a series of eighth-note patterns in the right hand and sixteenth-note patterns in the left hand. Pedal markings "Ped." are placed under several notes.
- Staff 2:** Labeled *brillante*. The right hand plays sixteenth-note patterns, and the left hand provides harmonic support. Pedal markings "Ped." are present.
- Staff 3:** Shows eighth-note patterns in the right hand. Dynamic marking *mf* is present. Pedal markings "Ped." are placed under notes.
- Staff 4:** Features sixteenth-note patterns in the right hand. Pedal markings "Ped." are placed under notes.
- Staff 5:** Shows eighth-note patterns in the right hand. Pedal markings "Ped." are placed under notes.
- Staff 6:** Shows eighth-note patterns in the right hand. Pedal markings "Ped." are placed under notes.



A page of musical notation for piano, featuring six staves of music. The notation includes various dynamics such as *Ped.*, *ff*, *sffz*, and *sfz*. Pedaling instructions like *Ped.*, *\**, and *8* are placed throughout the staves. Fingerings are indicated above the notes in several measures. The music consists of six staves, likely for two hands, with a mix of treble and bass clefs and various key signatures.

# NOVELLOZZA.

Benjamin Godard.

Andantino  $\text{C} = 80$ .



# CRADLE SONG.

(WIEGENLIED.)

**Lento.**  $\text{♩} = 104.$   
(slow.)

*p dolce.*

**H. Kjerulf.**

Pedal.

*dolce. (sweetly)*

Pedal.

Pedal.

Pedal.

Copyright Kunkel Bros. 1889.

The proper artistic use of the Pedal in this composition is of the greatest importance. It is therefore indicated by notes and rests instead of the usual Ped. and \* as to where it should be used and released.

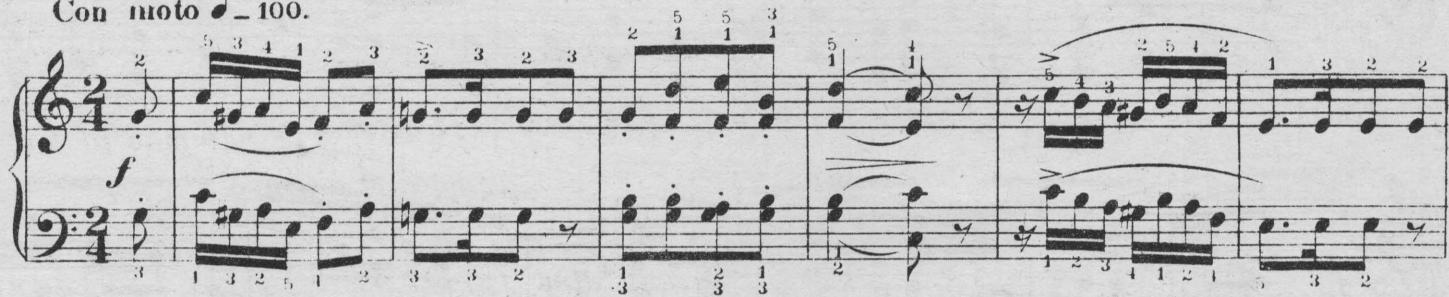
A musical score for piano, featuring five staves of music. The top two staves are in G major (two sharps) and the bottom three are in C major (no sharps or flats). The score includes dynamic markings such as *p*, *p p*, *pp*, *ppp*, *dolce p a tempo (sweetly)*, *dim.*, *rit.*, and *una corda (soft pedal)*. Articulation marks like  $\text{1} \frac{2}{3}$ ,  $\text{1} \frac{2}{3} \text{ 4}$ , and  $\text{1} \frac{2}{3} \text{ 5}$  are placed above the keys. The score also includes performance instructions like *tre corde (release soft pedal)* and *una corda. (soft pedal)*. Pedal markings are present at the beginning of each staff. Measures 35 and 36 are indicated at the end of the score.

# MARGUERITE.

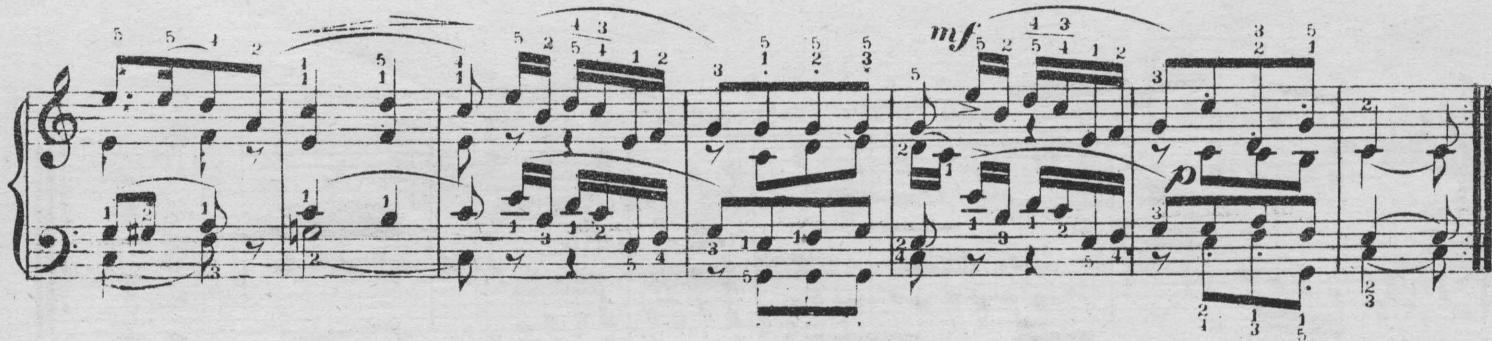
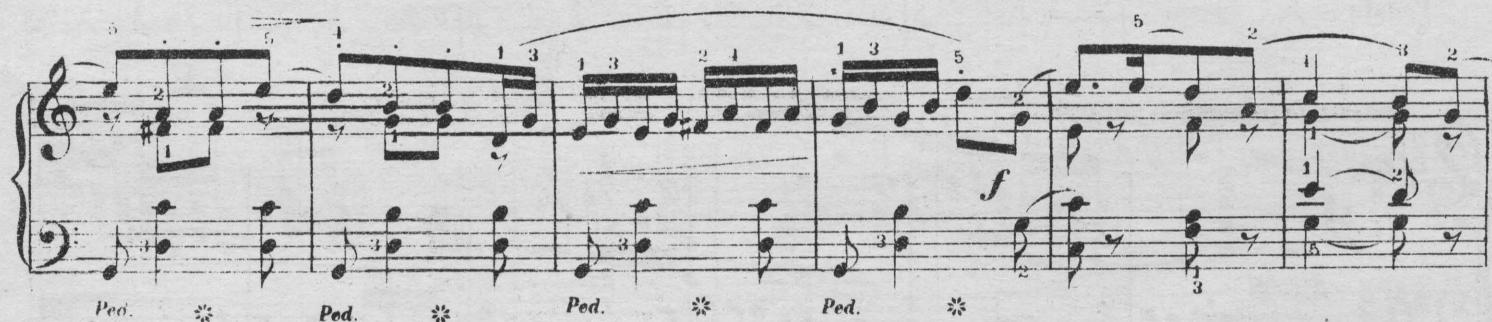
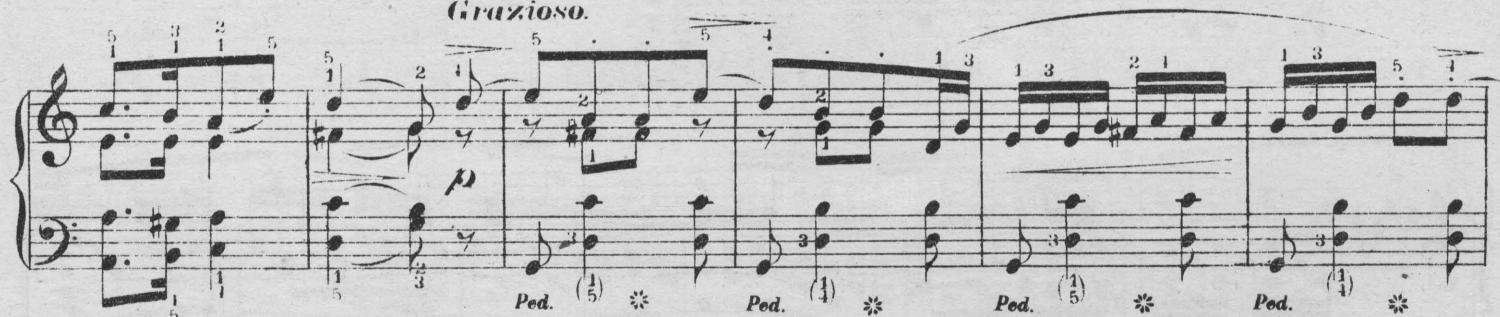
(Adolf Jensen.)

Carl Sidus, Op. 200.

Con moto  $\text{d} = 100$ .



Grazioso.



*Poco meno mosso.*

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The music consists of several measures, each with numbered fingering (e.g., 1, 2, 3, 4, 5) indicating which fingers to use for specific notes or chords. The tempo is marked as 80 BPM.

*Grazioso.* — *a tempo primo.*

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The music consists of five measures. In each measure, the right hand plays a melodic line with eighth-note patterns, often using grace notes and slurs. The left hand provides harmonic support with sustained notes and chords. Measure 1 starts with a forte dynamic. Measures 2-4 show a rhythmic pattern of eighth-note pairs followed by eighth-note triplets. Measures 5-6 continue the melodic line with different patterns. Pedal points are marked with 'Ped.' and asterisks (\*). Measure 6 concludes with a forte dynamic.

Piano sheet music showing measures 11 through 16. The music is in common time. The left hand (bass) provides harmonic support with sustained notes and chords. The right hand (treble) plays a melodic line with eighth-note patterns. Measure 11 starts with a bass note (3) followed by two eighth-note pairs (1, 3; 2, 4). Measure 12 begins with a bass note (3), followed by two eighth-note pairs (1, 3; 2, 4), and ends with a forte dynamic (f). Measure 13 starts with a bass note (1), followed by two eighth-note pairs (2, 3; 4, 5). Measure 14 starts with a bass note (3), followed by two eighth-note pairs (1, 2; 3, 4). Measure 15 starts with a bass note (5), followed by two eighth-note pairs (4, 5; 2, 3). Measure 16 starts with a bass note (3), followed by two eighth-note pairs (1, 2; 3, 4).

# LILY OF THE VALLEY.

POLKA CAPRICE.

Carl Sidus Op. 201.

Polka time  $\text{♩} = 88$ .

The music is divided into six staves. The first five staves are in 2/4 time, indicated by a '2' over a '4' in the key signature. The sixth staff is in 3/4 time, indicated by a '3' over a '4'. The music includes dynamic markings such as *mf*, *f*, and *p*. Pedal markings (*Ped.*) are placed under specific notes in each staff, and asterisks (\*) are placed under other notes. The piece ends with a **FINE.**

*Gioioso.*

TRIO.

Piano sheet music for the Trio section. The treble and bass staves are shown. The treble staff has a treble clef, a key signature of one flat, and a tempo marking of *Gioioso*. The bass staff has a bass clef and a key signature of one flat. The music consists of six measures of eighth-note patterns. The first five measures are labeled "Ped." under each measure. The sixth measure is labeled "Ped." followed by a star symbol (\*). Measure numbers 1 through 6 are placed above the notes in the treble staff.

Piano sheet music for the second section of the Trio. The treble and bass staves are shown. The treble staff has a treble clef, a key signature of one flat, and a tempo marking of *Gioioso*. The bass staff has a bass clef and a key signature of one flat. The music consists of eight measures. Measures 1 through 5 are labeled "Ped." under each measure. Measures 6 and 7 are grouped together with a double bar line and measure numbers 1 and 2 above them. Measure 8 is labeled "Ped." followed by a star symbol (\*).

Piano sheet music for the third section of the Trio. The treble and bass staves are shown. The treble staff has a treble clef, a key signature of one flat, and a tempo marking of *Gioioso*. The bass staff has a bass clef and a key signature of one flat. The music consists of eight measures. Measures 1 through 4 are labeled "Ped." under each measure. Measures 5 through 8 are labeled "Ped." followed by a star symbol (\*).

Piano sheet music for the fourth section of the Trio. The treble and bass staves are shown. The treble staff has a treble clef, a key signature of one flat, and a tempo marking of *Gioioso*. The bass staff has a bass clef and a key signature of one flat. The music consists of eight measures. Measures 1 through 4 are labeled "Ped." under each measure. Measures 5 through 8 are labeled "Ped." followed by a star symbol (\*).

Piano sheet music for the fifth section of the Trio. The treble and bass staves are shown. The treble staff has a treble clef, a key signature of one flat, and a tempo marking of *Gioioso*. The bass staff has a bass clef and a key signature of one flat. The music consists of ten measures. Measures 1 through 5 are labeled "Ped." under each measure. Measures 6 through 10 are labeled "Ped." followed by a star symbol (\*).

Repeat from beginning to Fine.

# THOU'RT LIKE UNTO A FLOWER.

(DU BIST WIE EINE BLUME)

As sung at Dr. Hans von Bülow's Concerts throughout the United States.

Words by H. Heine.

Composed by

Anton Rubinstein.

Moderato. ♩ = 72.

Thou'rt like unto a flower As fair, as  
Du bist wie ei - ne Blu - me So hold und

pure as bright .....; I gaze on thee, and sad - ness steals o'er my heart's de -  
schön und rein .....; Ich schau' dich an, und Weh - muth scheicht mir in's Herz hin -

light .....; I long on those golden tress - es My fold - ed hands to lay .....,  
ein .....; Mir ist, als ob ich die Hän - de Auf's Haupt dir le - gen soll .....

Pray - ing that Heav'n may pre - serve thee So fair, so pure al - way....., Pray - ing that  
 Be - tend,dass Gott dich er - hal - te So rein und schön und hold....., Be - tend,dass

*cres* - -

Ped. Ped. Ped. Ped. Ped. Ped.

cen do. *p* al - way.....  
 Heavns may pre - serve thee So fair, so pure.....  
 Gott dich er - hal - te So rein und schön.....  
 und hold.....  
 Ped. Ped. \* Ped. Ped.

cen do. *p* 5 5  
 Ped. Ped. \* Ped. Ped.

Pray - ing that Heav'n may pre - serve thee  
 Be - tend,dass Gott dich er - hal - te

Ped. Ped. Ped. Ped. Ped. Ped.

So fair, so pure..... al - way.....  
 So rein und schön..... und hold.....  
 Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

# BECAUSE I DO.

NUN WEIL ICH'S THU.'

Words by F. E. Weatherly

Moderato ♩ = 88.

Music by J. L. Mollov.

The musical score consists of four systems of music, each with a treble and bass staff. The first system starts with a forte dynamic. The second system begins with a piano dynamic. The third system starts with a forte dynamic. The fourth system begins with a piano dynamic. The lyrics are in two languages: English and German. The English lyrics are at the bottom of each system, and the German lyrics are above them, connected by a bracket. The piano accompaniment includes pedal markings (Ped.) and specific hand positions (e.g., 1, 2, 3, 4, 5).

**Lyrics:**

**System 1:**

2. Die Luft mit Lieb' be - gliu - cket Die Blüth' die Duft ihr giebt, Den
1. Die Bach - lein see - wärts lau - fen, Weil sie den Land - see lieb'n, Die

**System 2:**

1. The riv - ers hur - ry sea - ward, Be - cause they love the sea, The
2. The breez - es love the blos - som That gives them sweet per - fume, The

**System 3:**

2. Bu - sen den sie schmü - cket, Die Ro - se schüch - tern liebt. Die
1. Re - he wald - wärts rau - schen, Der Sonn - hitz' zu ent - fliehn. Die

**System 4:**

1. sun - tir'd deer moves tree - ward For sha - dy is the tree The
2. ro - ses love the bo - som Where - on they blush and bloom The

**Repetition:**

2. Luft mit Lieb' be - gliu - chet Die Bluth' die Duft ihr giebt, Den
1. Bäch - lein see - wärts lau - fen, Weil sie den Land - see lieb'n, Die

1. riv - ers hur - ry sea - ward Be - cause they love the sea The
2. breez - es love the blos - som That gives them sweet per - fume The

**2. Bu - sen den sie schmii - cket, Die Ro - se schlich - tern liebt.** **Der**  
**1. Re - he wald - warts rau - schen, Der Sonn - hitz' zu ent - flieh'n.** **Der**

A musical score for two voices and piano. The vocal parts are in common time, treble clef, and G major. The piano part is in common time, bass clef, and G major. The lyrics are: "1. sun - tir'd deer moves tree - ward, For sha - dy is the tree. The 2. ro - ses love the bo - som, Where on they blush and bloom. The". The piano part features sustained notes and chords.

**2. Win-ter liebt den Dom -** - pfaff, Der macht kein X für U....., Und  
**1. See des Himmels Spie -** - gel, Weil Blau er liebt par-tout....., Und

A musical score for two voices (Soprano and Bass) and piano. The vocal parts are in G major with a treble clef, and the bass part is in G major with a bass clef. The piano part is in G major with a treble clef. The lyrics are: "1. sea shine back to heav-en, Be-cause it loves the blue....., And 2. win-ter loves the Rob-in, Be-cause it is so true....., And". The music consists of eighth-note patterns and rests.

2. ich lieb' dich, mein Schätzchen, Nun weil nun weil  
1. ich, Schatz zu dir ei- - le, Nun weil nun weil  
nun weil ich's thu.  
nun weil ich's thu?

A musical score for two voices and piano. The top staff shows a soprano part with lyrics: "I come forth to thee Love, Be-cause be-cause be-cause I do." and "I love thee my dar- ling, Be-cause be-cause be-cause I". The bottom staff shows a basso continuo part with harmonic markings (3, 2, 2) and a forte dynamic (f). The piano part is indicated by a treble clef and a bass clef.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

4 5 6 7 8 9 10

f

thu: 2

do.

5/2

# WITHIN A MILE OF EDINBORO TOWN.

VON EDINBURG KAUM EINE MEILE WEIT.

A SCOTCH BALLAD

Lively  $\text{♩} = 100$ .

*Lebhaft.*

Piano accompaniment in common time, treble and bass staves. The treble staff uses a treble clef and the bass staff uses a bass clef. The key signature is G major (one sharp). The piano part consists of eighth-note chords and sustained notes with fingerings (e.g., 1, 2, 3, 4, 5) underneath them.

3. *Doch als er ge - lob - te ihr zu sein, Ob - schon*  
 2. *Bru - der Lu - stig nim - mer dacht' zu frei'n, Doch jetzt*  
 1. *Von der Stadt E - dinburg hoch auf dem Berg In der*

Piano accompaniment in common time, treble and bass staves. The treble staff uses a treble clef and the bass staff uses a bass clef. The key signature is G major (one sharp). The piano part consists of eighth-note chords and sustained notes with fingerings (e.g., 1, 2, 3, 4, 5) underneath them.

3. *seit - ner Her - den nicht viel.....,*  
 2. *schau' schon folgt er der Dirn'.....,*  
 1. *Ro - sen Zeit just es war.....,*

*Sie gab ihm ein Küß - chen und*  
*Ihr Brod er - warb sie sich*  
*Wenn Blu - men blüh'n und das*

Piano accompaniment in common time, treble and bass staves. The treble staff uses a treble clef and the bass staff uses a bass clef. The key signature is G major (one sharp). The piano part consists of eighth-note chords and sustained notes with fingerings (e.g., 1, 2, 3, 4, 5) underneath them.

3. stimm - te ein, Be - theu - rend sein Glück ihr Ziel;  
 2. gans al - - lein, Und Heu - wen - den that sie gern;  
 1. Heu liegt breit, Und der Schä - fer sein Lieb' sucht gar;

3. Bruder Lustig flink und frei, Stahl ihr Herz mit Schelmerei; Gelangt zur Kirch'sie nicht mehr schrie Nein  
 2. Bruder Lustig flink und frei, Stahl ihr Herz mit Schelmerei; Doch schmollend innern noch sie schrie Nein  
 1. Bruder Lustig flink und frei, Küss'dsüss Jennie bei dem Heu, Das Dirnchen schmollt uschamrothschrie Nein  
 ad libitum.

1,2,3. nein, das geht ja nicht. Ich kann nicht, kann nicht, will nicht, will nicht, will's nicht ge - ben zu.  
 rit. a tempo.

Animato.

# 60 ETUDES MELODIEUSES.

In the following studies, all notes or chords marked with an arrow, must be struck from the wrist,

A. Loeschhorn, Op. 84.

*Allegro. ♩ = 66 ♩ = 88.*

29.

*2.*

*p dolce.*

*f*

*f*

*p*

*Allegro ♩ = 100 ♩ = 120.*

30.

*mf*

*mf*

*p*

Book II.

Copyright, Kunkel Bros. 1887.

This image shows three staves of musical notation for piano and cello. The top staff is for the piano, featuring two hands playing chords and bass notes. The middle staff is for the cello. The bottom staff is also for the piano. Measure 11 starts with a forte dynamic (f) in the piano's right hand. Measure 12 begins with a piano dynamic (mf). Measure 13 starts with a piano dynamic (pp) and includes a dynamic instruction 'frisohuto.'.

*Allegro ma non troppo.* — 112 — 138.

A page from a piano sheet music book, page 31, showing measures 1 through 10. The music is in common time and consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is one sharp. The music features various note heads with numbers (1, 2, 3, 4, 5) and sharp symbols, indicating fingerings and specific performance techniques. The dynamic marking 'mf' (mezzo-forte) is present in the bass staff.

A horizontal strip of sheet music showing two staves. The top staff is treble clef and the bottom is bass clef. Both staves have a key signature of one sharp. Measures 11 and 12 are shown, with measure 12 ending on a double bar line.

A page of sheet music for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time. The music consists of ten measures, each starting with a quarter note. Measure 1: Treble staff has notes at 1, 4, 1, 5; Bass staff has notes at 5, 4. Measure 2: Treble staff has notes at 1, 5; Bass staff has notes at 2, 1. Measure 3: Treble staff has notes at 1, 5; Bass staff has notes at 2, 1. Measure 4: Treble staff has notes at 1, 5; Bass staff has notes at 2, 1. Measure 5: Treble staff has notes at 1, 5; Bass staff has notes at 2, 1. Measure 6: Treble staff has notes at 1, 5; Bass staff has notes at 2, 1. Measure 7: Treble staff has notes at 1, 5; Bass staff has notes at 2, 1. Measure 8: Treble staff has notes at 1, 5; Bass staff has notes at 2, 1. Measure 9: Treble staff has notes at 1, 5; Bass staff has notes at 2, 1. Measure 10: Treble staff has notes at 1, 5; Bass staff has notes at 2, 1.

*Vivace.* ♩ - 100 ♩ - 120.

32.

This section of the sheet music consists of four staves of musical notation for a piano. The first two staves are in common time (♩) and the last two are in 2/4 time (♩). The key signature is A major (no sharps or flats). The music features complex fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like *f*, *p*, and *sf*. The piano keys are numbered below the notes to indicate specific fingerings.

*Andante espressivo.* ♩ - 100 ♩ - 120.

33.

This section of the sheet music consists of four staves of musical notation for a piano. The first two staves are in common time (♩) and the last two are in 2/4 time (♩). The key signature changes to G major (one sharp). The music features fingerings (e.g., 1, 2, 3, 4, 5) and dynamic markings like *legato* and *p*. The piano keys are numbered below the notes to indicate specific fingerings.

*Allegro moderato.* ♩ - 100 ♩ - 120.

34.

51.



*Virace.* ♩. - 80 ♩. - 100.

35

1. 2.

*cres.* *p.*

*Andantino.* ♩. - 112 ♩. - 138.

36

*mf* *simili.* *p.*

1. 2.

*mf*

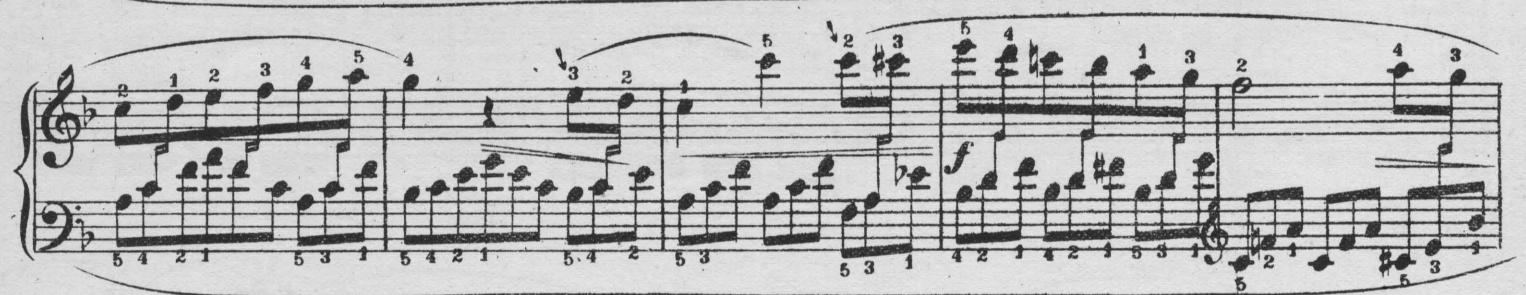
*mf*



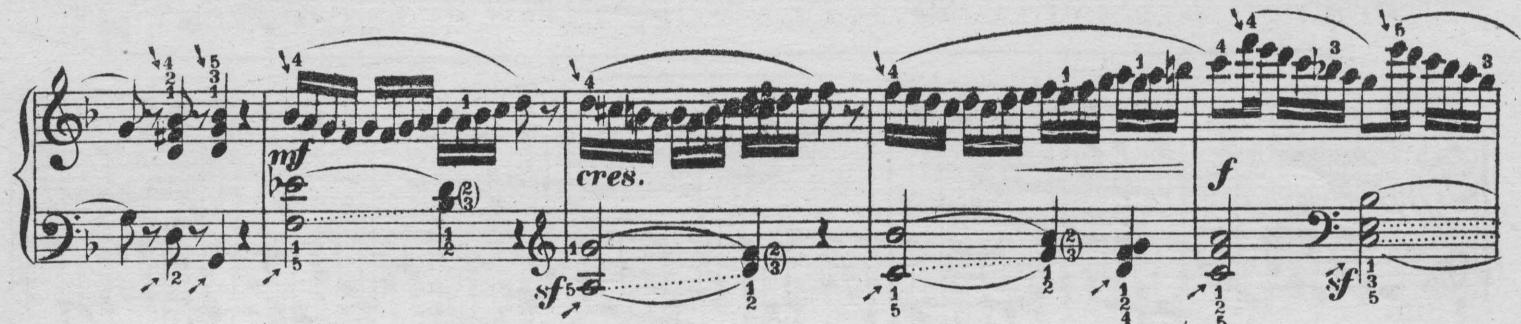
Andante cantabile.  $\frac{60}{\text{d} \text{ - } 80}$ .

37.

Musical score for piano, page 37, measure 1. The score consists of two staves. The top staff is in treble clef, and the bottom staff is in bass clef. The dynamic is  $p$  and the tempo is  $\frac{2}{4}$ . The instruction "legato." is written above the treble staff. The instruction "simili." is written above the bass staff. Fingerings are indicated above the notes.



*Allegro con brio.* ♩ - 100 ♩ - 132.



*Andante con moto.* ♩ - 112 ♩ - 144.

39.

The sheet music consists of ten staves of piano music. The first staff shows a treble clef, a key signature of one flat, and a common time signature. The second staff shows a bass clef, a key signature of one flat, and a common time signature. Measure 1 starts with a dynamic 'p' (piano). Measures 2 through 10 show various patterns of eighth and sixteenth notes, primarily in the right hand, with occasional bass notes in the left hand. Fingerings are indicated above the notes: measure 1 (4, 3, 2, 1, 2), measure 2 (4, 3, 2, 1, 2), measure 3 (4, 3, 2, 1, 2), measure 4 (4, 3, 2, 1, 2), measure 5 (4, 3, 2, 1, 2), measure 6 (4, 3, 2, 1, 2), measure 7 (4, 3, 2, 1, 2), measure 8 (4, 3, 2, 1, 2), measure 9 (4, 3, 2, 1, 2), measure 10 (4, 3, 2, 1, 2). Measure 10 ends with a dynamic 'f' (forte) and a repeat sign.

*Allegretto grazioso.* ♩-76 ♩-88.

The image shows four staves of musical notation for piano, likely from a piece by Chopin. The top staff is in common time (indicated by '8') and has a dynamic marking 'mf'. The second staff begins with a dynamic 'p'. The third staff starts with a dynamic 'mf'. The bottom staff begins with a dynamic 'mf'. Each staff contains six measures of music, with fingerings (e.g., 1, 2, 3, 4, 5) written above or below the notes. The music consists primarily of eighth-note patterns, with occasional sixteenth-note figures and sustained notes. The notation is typical of 19th-century piano music, featuring both treble and bass clefs.

*Moderato.* ♩-72 ♩-84.

Moderato.  $\frac{6}{8}$ .

41.

*simili.*

The image shows three staves of piano sheet music. The top staff is treble clef, the middle is bass clef, and the bottom is bass clef. The music consists of six measures. Measure 1 starts with a forte dynamic. Measures 2-6 show a repeating pattern of eighth-note chords. Measure 6 ends with a fermata over the bass clef staff. Fingerings are indicated above the notes: 12421, 13531, 124, 135, 124, 52 42, 125, 124, 135, 135, 124, 125. Measure 6 includes fingerings 2, 3, 4, 1, 2, 3, 4, 5. Measure 7 begins with a forte dynamic. Measures 8-12 show a repeating pattern of eighth-note chords. Measure 12 ends with a fermata over the bass clef staff. Fingerings are indicated above the notes: 135, 124, 125, 124, 135, 124, 125, 124, 135, 124, 125. Measure 12 includes fingerings 1, 1, 2, 3, 4, 2, 3, 4, 5.



*Tempo di Valse.* ♩ - 126 ♩ - 80.

42

*p dolce.*

*simili.*

*mf*



*Allegro con fuoco.* ♩ - 100 ♩ - 132.

Piano sheet music in G minor (two sharps), measure 43. The dynamic is *f*. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings (1, 2, 3, 4, 5) are indicated above the notes.

Piano sheet music in G minor (two sharps), measure 53. The dynamic is *mf*. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings (1, 2, 3, 4, 5) are indicated above the notes.

Piano sheet music in G minor (two sharps), measure 63. The dynamic is *f*. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings (1, 2, 3, 4, 5) are indicated above the notes.

Piano sheet music in G minor (two sharps), measure 73. The dynamic is *sf*. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Fingerings (1, 2, 3, 4, 5) are indicated above the notes. The instruction *simili.* is written below the staff.

**D-100 D-132.**

### *Andantino.*

*simili.*

simili.

*decrees.*

The image shows a page of sheet music for piano, numbered 44. The music is arranged in six staves, each with two treble clef staves. The first three staves begin with a dynamic of  $p$  and a tempo marking of *simil.*. The fourth staff starts with  $f$ , the fifth with  $p$ , and the sixth with  $p$ . The music features various dynamics including *cres.* (crescendo) and *decreas.* (decrescendo). Fingerings are indicated above the notes, such as 1, 2, 3, 4, and 5. The music includes measures with sixteenth-note patterns and sustained notes. The page concludes with a repeat sign and the instruction *Red.*

# HEATHER BELLS WALTZ.

J. KUNKEL.

SECOND.

*Vivo.*  $\text{C} = 100$ .

The sheet music consists of four staves of musical notation for piano. The top staff is for the right hand (Primo) in treble clef, 3/4 time, and B-flat major. It features sixteenth-note patterns and dynamic markings like *f* and *p*. The second staff is for the left hand (Secondo) in bass clef, 3/4 time, and B-flat major, with sustained notes and dynamic markings like *p*. The third staff continues the bass line. The fourth staff is for the bassoon (Basso) in bass clef, 3/4 time, and B-flat major, with sustained notes and dynamic markings like *p*. The music concludes with a final dynamic marking of *f*.

# HEATHER BELLS WALTZ.

J. KUNKEL.

*Fioro. D. = 100.*

PRIMO

\*

\*

Ped.

or thus.

Ped.

\*

\*

or thus.

mf

8a

## SECONDO.



Musical score page 1, measures 9-16. The music continues in common time, treble clef, and bass clef. The key signature changes to no sharps or flats. Measure 9: 8th-note chords in the treble and bass staves. Measure 10: 8th-note chords in the treble and bass staves. Measure 11: 8th-note chords in the treble and bass staves. Measure 12: 8th-note chords in the treble and bass staves. Measure 13: 8th-note chords in the treble and bass staves. Measure 14: 8th-note chords in the treble and bass staves. Measure 15: 8th-note chords in the treble and bass staves. Measure 16: 8th-note chords in the treble and bass staves. The instruction "cres." is written above the staff.

Musical score page 1, measures 17-24. The music continues in common time, treble clef, and bass clef. The key signature changes to one flat. Measure 17: 8th-note chords in the treble and bass staves. Measure 18: 8th-note chords in the treble and bass staves. Measure 19: 8th-note chords in the treble and bass staves. Measure 20: 8th-note chords in the treble and bass staves. Measure 21: 8th-note chords in the treble and bass staves. Measure 22: 8th-note chords in the treble and bass staves. Measure 23: 8th-note chords in the treble and bass staves. Measure 24: 8th-note chords in the treble and bass staves. The instruction "Red." is written below the staff.

Musical score page 1, measures 25-32. The music continues in common time, treble clef, and bass clef. The key signature changes to one flat. Measure 25: 8th-note chords in the treble and bass staves. Measure 26: 8th-note chords in the treble and bass staves. Measure 27: 8th-note chords in the treble and bass staves. Measure 28: 8th-note chords in the treble and bass staves. Measure 29: 8th-note chords in the treble and bass staves. Measure 30: 8th-note chords in the treble and bass staves. Measure 31: 8th-note chords in the treble and bass staves. Measure 32: 8th-note chords in the treble and bass staves. The instruction "Red." is written below the staff.

Musical score page 1, measures 33-40. The music continues in common time, treble clef, and bass clef. The key signature changes to one flat. Measure 33: 8th-note chords in the treble and bass staves. Measure 34: 8th-note chords in the treble and bass staves. Measure 35: 8th-note chords in the treble and bass staves. Measure 36: 8th-note chords in the treble and bass staves. Measure 37: 8th-note chords in the treble and bass staves. Measure 38: 8th-note chords in the treble and bass staves. Measure 39: 8th-note chords in the treble and bass staves. Measure 40: 8th-note chords in the treble and bass staves. The instruction "Red." is written below the staff.



## SECONDO.

A page of sheet music for piano, featuring four staves. The top two staves are in common time, B-flat major, with a dynamic of *p*. The bottom two staves are in common time, B-flat major, with a dynamic of *f*. The music consists of eighth-note chords and sixteenth-note patterns. Various performance markings are present, including *cres.*, *Dec.*, *\**, and *Dec.* with a circled 1 or 2 above it. The right-hand staff includes fingerings such as 1, 2, 3, 2, and 4. The left-hand staff includes fingerings such as 2, 1, 2, 1, and 1. The bottom staff includes fingerings such as 2, 1, \* (over a bar line), 1, and 4. The music concludes with a final staff in common time, B-flat major, with a dynamic of *p*.

or thus.

PRIMO.

8<sup>a</sup>

3 2 1 X 2  
4 3 2 1 +

8<sup>a</sup>

f ff  
ff ff

Red. \*

Red. \*

8<sup>a</sup>

f f f f f f  
ff ff ff ff ff ff

Red. \*

Red. \*

Cantabile.

ff ff  
ff ff

p

ff ff ff ff ff ff

Red. \*

ff ff  
ff ff

p

ff ff ff ff ff ff

## SECONDQ.

The image shows five staves of musical notation, likely for a solo instrument and piano. The top staff is a bass clef staff with a dynamic marking 'p'. The second staff is also a bass clef staff. The third staff is a bass clef staff with a dynamic marking 'f' and a 'Ped.' instruction. The fourth staff is a treble clef staff with a dynamic marking 'f' and a 'Ped.' instruction. The fifth staff is a treble clef staff with a dynamic marking 'p' and a 'Ped.' instruction. The music includes various note heads, rests, and performance markings such as 'x', '1', '2', '3', '+', '^', and asterisks (\*). The piano part consists of bass notes and chords.

## PRIMO.

8a

*con brio.*

*f*

*p*

*f*

*f*

*sempr. cres.*

*f*

*mf*

*f*

SECONDO.

The image displays five staves of musical notation, likely for a basso continuo part such as harpsichord or cello. The notation is in bass clef and common time. The music consists primarily of rests, with occasional notes and dynamic markings like 'p' (piano). The first staff begins with a dynamic 'p'. The second staff features a mix of eighth-note pairs and rests. The third staff includes a dynamic 'p' near the end. The fourth staff shows a progression of notes and rests. The fifth staff concludes with a measure ending in a different key signature, indicated by a treble clef and a key signature of one sharp.

PRIMO.

*leggiero.*

The image shows five staves of piano sheet music. The first staff begins with a tempo marking of 'leggiero.' and includes performance instructions such as 'x 4', '3 4', 'x 2', 'x 1 4 3 2 1 x', 'x 4', '3 4', and '1 4'. The second staff starts with 'x 3' and 'x 2'. The third staff begins with 'x' and 'z'. The fourth staff starts with 'x' and 'z'. The fifth staff begins with 'x' and 'z'. The music consists of eighth-note patterns with various slurs and grace notes. The final measure of the fifth staff ends with a dynamic instruction 'f' and a repeat sign 'Rd.' followed by an asterisk.

S E C O N D O .

Primo.

*Ped.*

\*

\*

3

f

PRIMO.

The sheet music consists of five staves of musical notation, likely for a solo instrument such as a guitar or mandolin. The notation includes standard staff notation with a treble clef and a key signature of one flat. Fingerings are indicated above the notes, and performance instructions like 'Ad.', '\*', and 'or thus' are scattered throughout. The music features a variety of rhythmic patterns, including eighth and sixteenth note figures, and dynamic markings like 'p' (piano) and 'mf' (mezzo-forte). The overall style is characteristic of classical or early romantic era music.

*Ad.*

\*

*Ad.*

*or thus*

\*

*or thus.*

*mf*

## SECONDO.



*piu mosso.*

Musical score for piano, page 2, measures 13-18. The tempo is indicated as *piu mosso*. The music continues with eighth-note chords. Measures 13-16 are identical. Measures 17-18 show a variation with a dynamic of *f*. The measure numbers *Red.* and *\** are placed below the staff.

Musical score for piano, page 2, measures 19-24. The music continues with eighth-note chords. Measures 19-22 are identical. Measures 23-24 show a variation with a dynamic of *f*. The measure numbers *Red.* and *\** are placed below the staff.

Musical score for piano, page 2, measures 25-30. The music continues with eighth-note chords. Measures 25-28 are identical. Measures 29-30 show a variation with a dynamic of *f*. The measure numbers *Red.* and *\** are placed below the staff.

8

or thus.

PRIMO.

8a

8a

cres:

*piu mosso.*

8a

8a

8a

8a

8a

8a

# L'INGENUE.

## GAVOTTE

New Revised Edition

Luigi Arditi.

Tempo di Gavotte.

*sempre staccato.*

*poco cres.*

Musical score for piano, page 1. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one sharp. Measure 1 starts with a dynamic *mf*. Measures 2 through 12 are marked *Ped.* (pedal). Measure 5 contains a dynamic *dim.* (diminuendo). Measures 11 and 12 end with a forte dynamic.

Continuation of the musical score for piano, page 1. Measures 13 through 24 are marked *Ped.* (pedal). The bass staff shows continuous eighth-note patterns, while the treble staff features sixteenth-note patterns.

Continuation of the musical score for piano, page 1. Measures 25 through 36 are marked *Ped.* (pedal). The bass staff continues its eighth-note pattern, and the treble staff maintains its sixteenth-note patterns.

Continuation of the musical score for piano, page 1. Measures 37 through 48 are marked *Ped.* (pedal). The bass staff shows eighth-note patterns, and the treble staff features sixteenth-note patterns. Measures 44 and 45 are marked *mf* (mezzo-forte) and *f* (forte) respectively.

Continuation of the musical score for piano, page 1. Measures 49 through 59 are marked *Ped.* (pedal). The bass staff shows eighth-note patterns, and the treble staff features sixteenth-note patterns. Measures 55 and 56 are marked *dim.* (diminuendo) and *p* (pianissimo) respectively.

Fingerings: Treble staff: 1, 2, 4, 1, 2, 3, 4, 3, 1, 5, 5, 3; Bass staff: 1, 5, 3, 1, 5, 2, 1, 2, 4, 3, 1, 4, 5, 4, 5.

Fingerings: Treble staff: 2, 3, 2, 3, 4, 5, 4, 1, 2, 4, 3, 2, 1, 2, 4, 1, 2, 4; Bass staff: 4, 5, 4, 1, 2, 4, 3, 2, 1, 2, 4, 1, 2, 4.

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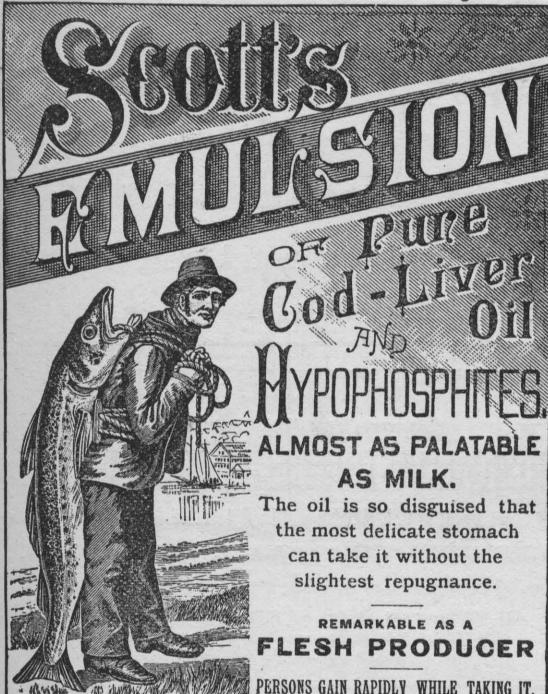
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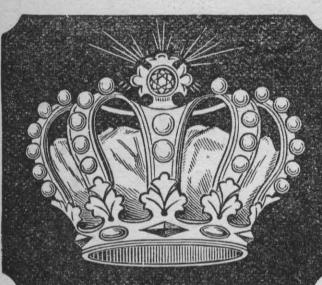
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**Temple Israel**—A. G. Robyn succeeds Prof. Galloway as organist at the Temple Israel. Mr. Otto Hein, tenor; Mrs. Glaser, soprano; Mrs. D. Ehler, alto, and Mr. Henry Groffmann, basso, compose the choir.

**Allen**—Mrs. R. E. Allen of Litchfield, Ills., after ordering thirty-two copies of the Alpine Storm by Charles Kunkel, for her classes, writes: "Since playing the Alpine Storm, all my pupils and friends are wild to learn it. It is all the rage here."

**Mme. Adela Lucy**—Mme. Adela Lucy need not wait till the clouds roll by; her pupils dived into the art treasures of the city and produced the handsomest of umbrellas, which they presented to her in testimony of their esteem.

**Ehling**—Mr. Ehling's regular Saturday Musicale, January 13, included the following numbers: Beethoven's C Minor Concerto, by Miss Hattie Dickinson; Mozart's D Minor Concerto, by Miss Emma Conrad; Hummel's A Minor Concerto by Mr. G. Vieh.

Tell your friends to subscribe to the REVIEW.

The Festival music in the churches was generally of a high order. At St. Xavier's, Hummel's 2d mass in E flat with orchestra, with Gilsinn's "Veni Adoremus" for three choirs. At St. Alphonsus' church Giorga's first; at St. Bridget's "Grand Italian Mass No. 1," and the same favorite work was given in the following churches: Holy Name, St. Kevin's and St. Cronan's.

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Pipelaphone—Mr. J. C. Deagan, of 1904 Market Street, the inventor of the pipelaphone, has been highly complimented for his charming instrument. It has a sweet, flute-like tone with the rare advantage that it is very easy and grateful to learn.

**Mrs. Huntington Smith** gave one of the most brilliant musicals of the season. The programme was of a high order and was participated in by Mrs. Frank Waters of Colorado, Mrs. Huntington Smith, the hostess, Mrs. Julius Walsh, Mrs. Robert A. Atkinson, Mrs. Gould, Mrs. J. W. Shepherd, Mrs. H. C. Ives, Mrs. Broaddus and Messrs. Doan, Parisi and Kroeger.

The One O'clock Club gave its second entertainment at the residence of Mrs. J. W. Shepherd. The hostess, Mrs. Humphrey, Misses Alexander and Barney, the K. J. B. Quartette, Misses Krausse, Studley, Russell, Mrs. Karst, Mrs. Wiseman and Misses Doan and Wiseman contributed fine numbers to the programme.

At the Fifth Anniversary and Camp Fire of Ransom Post G. A. R., at the Lindell Hotel, the following programme was rendered: "The Old Guard," Mr. W. M. Porteous; "Come, Haste and Seek," Miss Nellie Haynes and Mrs. Geo. H. Wiseman; Liberty Duet, Messrs. Porteous and Yost; "Marguerite," Mrs. Geo. H. Wiseman; "Our Home is on the Bright Blue Sea," Geo. R. Yost; "Morning Invitation," Miss Nellie Haynes, Mrs. Geo. A. Wiseman, Mr. W. M. Porteous; Solo and chorus, "Marching Through Georgia." Accompanist, Miss Clara Stubblefield.

Bollman Bros are about to remove to the spacious building at the N. W. cor. of 11th and Olive. Their business has overgrown their present large premises, and demands an entire large building for its proper display. They will also open in connection with their business, Bollman's Hall, with a seating capacity of about 600. It will be as elegant and attractive as art can make it, and a boon to professional men who hitherto have been driven to pay an exorbitant price for outside halls. Notably the Memorial, charging \$40.00 per night, when \$10.00 would be ample rent.

The great advantage afforded by a few of our churches in presenting the best works of choral literature is of priceless value to us, and should be adequately appreciated. They are not alone most excellent in an educational sense, but strike a responsive chord where routine church service fails. What more religiously suggestive than Dvorak's Stabat Mater recently given at the Church of the Messiah, or Spohr's Last Judgment at Christ Church Cathedral? The vast truths of our existence can not be ushered into our minds with greater solemnity and devotion than when attended by the genii of the great masters of music.

This month, an event of interest will be the 25th Anniversary of the organization of the St. Louis Musicians Benevolent Society. It was organized February 17, 1864, and has been in active existence ever since. Its roll contains one Frenchman, Nicholas Lebrun, who was elected President at its organization, and that operation has been repeated every year for 22 years, without however, any repeating at the ballot of boxes, we trust. The honor is well placed, for Mr. Lebrun has gained the highest approbation of the society for the financially profitable disposition of its funds. The society has now \$3,000 judiciously invested and a good amount on hand. The monthly dues are but twenty-five cents. The object is purely benevolent. It is the only society of the kind in the country.

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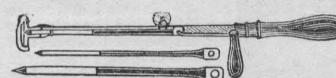
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**Mr. John A. Mahler's** regular monthly matinee took place at Vandeventer Hall, Saturday, Jan. 26th. The proficiency shown by many pupils was quite astonishing. Among those were Miss Ella Hodgens, Dr. Hodgens' daughter, Miss Mabel Holmes, daughter of D. S. Holmes, Delmar Ave., little Gertrude Parker, daughter of Geo. W. Parker, W. Washington Ave., and Miss Lucile Mahler, daughter of Mr. John A. Mahler, distinguished herself as usual.

A very enjoyable concert and hop was given at the Liederkranz, Saturday, Jan. 12th. The programme included an Italian play for solos and mixed choir by E. S. Engelsberg. The principals were Mrs. L. Hammerstein, soprano; O. Hein, tenor; Orlando C. Schraubstaedter, baritone; A. Reiss, bass; E. Froehlich, director, and Louis Hammerstein, accompanist.

The installation entertainment of Alpha Council at the Exposition was assisted by Miss Fannie Frazier Payne, Miss Lillian E. Hyde, Miss Clara Stubblefield, Miss Nellie Haynes, Mrs. George Wiseman, Mr. Jesse Cornelius, Prof. Edward L. Perry, Mr. Wm. M. Porteous and the Alpha Dramatic Club, comprising Mr. S. A. Abeles, Mr. Nelson.

At the high mass for the Catholic Knights, Paolo Giorza's first mass was furnished by the choir of St. John's, G. A. Kissel organist and basso. Mrs. Liebke and Mrs. McFall, sopranos, Miss Finn, alto and Jos. Goepfert, tenor. The offertory "Salve Virgo," by Max Alvary, was sung by Mrs. McFall. The benediction, Bassani's "O Salutarus," was sung by Mrs. Liebke. The choir sang Berge's "Tantum Ergo" after the benediction.

On the occasion of Mr. Specht's next visit to the city, the friends of Mr. Harry Walker will endeavor to secure Mr. Specht's services in a benefit concert to be tendered Mr. Walker in recognition of his valuable aid in the advance of English glee music.

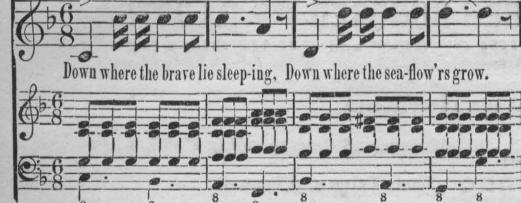
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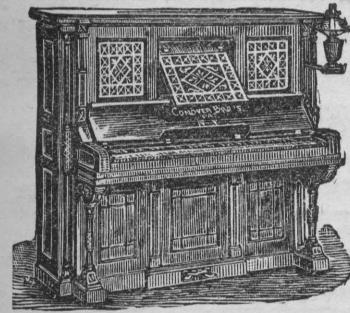
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**Annunciation**—A well selected and pleasing programme was offered by the Young Men's Sodality of the Annunciation Church, at Liederkranz Hall, to a crowded attendance. Among the participants were Mrs. Dr. Lebrecht, the Misses Sands and Gray, Messrs. Dr. Harkins and P. Robert Klute. Messrs. Kiesel and Halter aided in the accompaniments. To the Rev. James Coffey, ably assisted by Dr. Harkins, belongs the credit of scoring an extraordinary success.

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**The Orpheus Saengerbund** under the direction of Fred. W. Norsch will repeat the concert given last December, at the Grand Opera House on March 3d. This is at the urgent request of the prominent citizens of South St. Louis, and speaks well in the cause of Wagner music, of which the programme largely consisted.

**Mrs. W. B. Smith**, soprano at the Church of the Messiah during 1888, resigned her position and returned to her home in Columbia, on the first of the present year. Her departure was deeply regretted by all who knew her, not only on account of her pure and sympathetic voice and artistic style, but also because of her charming personality. She made hosts of friends while in St. Louis, all of whom extend to her their best wishes for a pleasant and prosperous future.

**Catholic Knights**—The Catholic Knights' State Convention gave a most excellent concert and entertainment at the Exposition Hall on the 8th inst., under the direction of Prof. Goepfert. The programme included Mrs. Dr. Lebrecht, Miss Nellie Haynes, Mr. A. G. Robyn, Prof. McDowell, the Paragon Quartette, the Harmonie and Socialer Saengerbunds.

At a recent pianoforte recital given by Mr. E. R. Kroeger, the following programme was rendered:

Sonata, Op. 31, No. 2, Beethoven. Elegie, Op. 90, No. 3, Schubert. Spring Song, Mendelssohn. Ende von Lied, Op. 12, No. 8, Schumann. Nocturne, Op. 32, No. 2, Chopin. Rhapsodie d'Avvergne, Saint-Saens. Ricordati, Gottschalk. Valse Impromptu, Kroeger. Walter's Prize Song from "Die Meistersinger," Wagner. Gondoliera, Venezia E. Napoli, Liszt. Tarantella, Liszt.

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